

democratic party. What interests us more, however, is that at Pompeii Herennii appear as holders of high municipal offices. Florus, too, the cognomen, is a name frequently found written on Pompeian walls.

Finally, the identical name, Lucius Herennius Florus, occurs in an inscription now lost⁵:

D Ø M
L · H E R E N N I O
L · F I L · F L O R O
V I X · A · I · M · X I · D · X V I
L · H E R E N N I V S · F L O R V S
E T · C L · P R I S C A · P A R E S

“To the Manes. To Lucius Herennius Florus, son of Lucius. He lived one year, eleven months, sixteen days. Lucius Herennius Florus and Claudia Prisca, his parent(s).” This epitaph was probably found in the region around Naples. It was seen in a house in Naples in the second quarter of the sixteenth century and copied by Mariangelo Accursio, whose copies of inscriptions are in general very trustworthy. It was copied also by Morillon and later by Capaccio. It seems possible that the man who set up this epitaph is the Lucius Herennius Florus of our stamp, but this identification must unfortunately remain conjectural.

MARJORIE J. MILNE.

ENGLISH DELFTWARE

The Museum has recently acquired by gift and purchase a group of English delftware that will prove an important addition to its collection of English pottery. These new accessions¹ comprise a fine example of the so-called blue-dash chargers in one of their most characteristic designs, the Temptation of Adam and Eve, and fourteen pieces of Brislington, Bristol, and Liverpool delft. The blue-dash charger was given to the Museum by Mrs. Frederic V. S. Crosby; four pieces of delft are the gift of Frank Stoner; and the remaining ten pieces represent a purchase.

The earliest in date, the charger (fig. 1), belongs to a group of large dishes characterized by a series of blue dashes around

⁵ C. I. L., X, 2506.

¹ Now shown in Gallery K 28.

their rims. While this border pattern also occurs in continental pottery, the decorative treatment of these chargers as a group is definitely English and is so distinctive that writers on English pottery have long sought to attribute them to a particular locality. It is now fairly well established that the earlier examples were produced in London, especially in the vicinity of Lambeth, but that the majority of those made in the second half of the seventeenth century and in the early eighteenth came from potteries at Brislington and the adjoining town of Bristol.

These chargers were intended to serve for display and therefore were provided with a broad foot-rim so undercut that a cord might be tied around it and the dish thus suspended upon a wall. The back of the dish was generally covered with a transparent lead glaze of yellowish or greenish tone, which did not obscure the coarse ware beneath. The face of the dish received a coating of tin enamel, providing a white background upon which the pattern was painted in polychrome. The designs, as suited the decorative purposes of these dishes, were bold and vivid. The drawing was usually crude; the anatomy, especially in the Brislington and Bristol examples, was frequently all awry, but nevertheless the general effect was fresh and direct. These chargers are an unpretentious, homely type of decorative pottery but fulfill their purpose admirably.

The designs fall into several definite groups, including portraits of notable personages, especially the reigning sovereigns; conventionalized floral patterns, of which the tulip was the favorite; and representations of the Temptation of Adam and Eve. In the dish given to the Museum by Mrs. Crosby this scene is depicted. The serpent depends from the branches of the tree, urging Eve to share the forbidden fruit with Adam. The tree and its leafage are pale bluish green, the two figures pale aubergine, the fruit bright yellow. The plants at the sides of the dish and the border of dashes are rendered in blue.

The earliest tin-enamelled pottery produced in England was apparently made by potters of Italian descent who had reached

England by way of Antwerp and who naturally reflected their native styles in the patterns they employed. Much English tin-enameled pottery, however, follows Dutch fashions, which in turn had drawn heavily upon Oriental models. Because quantities of such pottery were made in the town of Delft in Holland, the ware as a class came in the early eighteenth century to be designated as delft. Much of the charm of the English delftware lies in the fact that its models were not copied closely, each potter following his own fancy to a



FIG. 1. DISH REPRESENTING THE TEMPTATION OF ADAM AND EVE

large degree. Often a given piece can be assigned to a particular maker because it betrays his individual style or mannerisms. The ware as a group is unpretentious, simple, sometimes crude, but the colors are generally harmonious and the decorative effect distinctly pleasing. Because the pieces were often designed to commemorate some event or intended to serve as gifts, they were frequently inscribed with dates, names, or other legends which give them a personal character and additional interest.

The chief centers of delftware production in England were London (often designated as Lambeth, the district in which most of the potteries were situated), Liverpool, Brislington, and Bristol. The Museum has on exhibition (Gallery K 28), as a loan from Mrs. Francis P. Garvan, a rare type of

Lambeth dish decorated in the manner of Bernard Palissy. The new gifts and purchases add three pieces of Liverpool delftware, one of Brislington, and ten of Bristol. In the latter group are represented the work of a number of notable potters, including Joseph Flower, John Niglett, William Pottery, and Michael Edkins.

The earliest of the pieces presented by Mr. Stoner is a posset pot with Chinese landscapes in blue (fig. 3), made by Thomas Baddy of Brislington about 1710. The shape is peculiarly English and consists of a deep



FIG. 2. THE CAPTURE OF CHAGRE, 1740 PAINTED BY JOSEPH FLOWER OF BRISTOL

bowl-shaped cup with two handles, slender spout, and low domed cover. These simple covered cups were used for hot spiced drinks, such as posset and caudle, and were eventually superseded by the more elegant and prepossessing punch bowls.

Other pieces given by Mr. Stoner are a bottle-shaped vase and a puzzle jug with decoration in blue, the work of Liverpool potters of the mid-eighteenth century; and a plate made by Michael Edkins of Bristol with a Chinese landscape in polychrome.

The ten examples of delft purchased by the Museum represent other interesting styles. A Bristol dish of about 1730 is freshly painted in red, blue, and green with flower sprays. Set against an oak-paneled wall or cupboard, it would make a vivid and pleasing bit of decoration. It is quite proper that several other pieces should also

come from Bristol potteries, as the latter produced such a quantity of delftware. One plate, decorated by William Pottery, has a ground of mottled auvergin in which are set reserves with diaper patterns, mimosa sprays, and landscapes. Another dish is the work of John Niglett, an amusing potter who often distorted his figures just enough to give them a hint of caricature. In this case he has depicted a pert little Chinaman with a bald head topped by a short queue suggesting an interrogation mark.

Several of these pieces of delft are the



FIG. 3. DELFTWARE POSSET POT
PAINTED BY THOMAS BADDY
BRISLINGTON, ABOUT 1710

work of Joseph Flower, a Bristol potter of unusual ability. Two of them illustrate a favorite border pattern of white flowers against a lavender-blue ground, sometimes compared to the Italian technique of *bianco-sopra-bianco*. The most significant example of Flower's work here shown is a large dish (fig. 2) illustrating the capture of Chagre, a town on the isthmus of Panama, which was wrested from the Spanish in 1740 by British forces under the command of Admiral Edward Vernon. Vernon's gallant attacks upon ports held by the hated Spaniard won him tremendous applause in England and offered popular subjects for the English potters. The Museum has on exhibition in the American Wing as a loan from R. T. H. Halsey a salt-glazed bowl representing Vernon's capture of Porto Bello in 1739, a town which he had pledged

himself to take "with six ships only." The newly acquired delft dish shows the attacking ships drawn up before the forts at the mouth of the Chagre River. The plate is interesting, therefore, not only because it is an admirable example of the work of a distinguished Bristol potter, but also because it demonstrates how the brilliant exploits of a British admiral were celebrated in contemporary pottery.

C. LOUISE AVERY.

A GIFT OF AN ITALIAN RENAISSANCE WRITING CABINET

A beautiful walnut writing cabinet¹ in the Italian Renaissance style, shown this month in the Room of Recent Accessions, is a most welcome gift from Mrs. Elihu Chauncey. This late sixteenth-century piece of furniture, the prototype of the secretary, is especially interesting as it comes from the famous Strozzi Palace in Florence, where it had remained until its purchase in the nineteenth century. It is reasonable to believe that it was made for the Strozzi, as the central cartouche on the top frieze of the cabinet, with three crescents in the field, is the coat of arms of the family; crescents are also used for the drawer handles.

The lower cabinet, with two superb paneled doors on hinges (the modern hinges similar to those originally used are restorations), supports a separate, and more elaborate, upper cabinet which is provided with eighteen drawers and two compartments, locked with keys, for the keeping of writing materials and other objects. The carving of the pilasters and of the heads of Roman emperors which embellish the architrave is extremely fine. The pilaster on the left side is decorated with the figure of Hercules supported by a telamon, and the one on the right with a representation of Father Time supported by a caryatid. Originally there was a hinged drop leaf (now missing) forming the front of the upper cabinet; when dropped, the leaf was supported by two pulls with carved rams' heads.

JAMES J. RORIMER.

¹ Acc. no. 30.79. H. 71½ in.; l. 58 in.; d. 22½ in. Room of Recent Accessions.